



THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE



October
2004



William Blake's *The Pastorals of Virgil, Eclogue I: The Blasted Tree*, from 1821, is in *Nature Sublime* (wood engraving, Gift of The Print Club of Cleveland 1934.145).

Cover: Detail of *Mourner* no. 51: *Mourner Holding a Book in a Purse and Lifting His Coat with His Left Hand to Wipe His Tears* (ca. 1417, alabaster, Musée des Beaux-Arts, Dijon, Inv. CA 1417). Sixteen of the mourners, along with extraordinary tapestries, illuminated manuscripts, panel paintings, and works in gold, silver, and ivory, are featured in the exhibition *Dukes & Angels*. See page 4.

Dukes & Angels: Art from the Court of Burgundy, 1364–1419

North Gallery, October 24, 2004–January 9, 2005
Sculpture, paintings, manuscripts, ivories, and gold and silver objects demonstrate the artistic legacy of the early Renaissance court of Burgundy. *Dukes & Angels* is organized by the Cleveland Museum of Art and the Ville de Dijon. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities and by an indemnity from the Direction des Musées de France and the Conseil Régional de Bourgogne. Support for this project has been received from the Samuel H. Kress Foundation and from the International Partnerships Among Museums (IPAM) program of the American Association of Museums (AAM), through the generosity of The Florence Gould Foundation. Promotional support provided by The Wave 107.3, The Plain Dealer, and City Visitor Publications.

Nature Sublime: Landscapes from the 19th Century

South Galleries, through November 14
Drawings and prints by European and American artists, from the Romantic and picturesque to Impressionism and early American modernism

Trophies of the Hunt: Capturing Nature as Art

Galleries 103–105, through November 3
Animals and nature captured and represented as art, from the museum's photography collection

Needful Things: Recent Multiples

Project 244, through January 2, 2005
More than 40 witty editions of three-dimensional works by artists attracted by the idea of mass-producing art as a consumer commodity

From the Director

Dear Members,

As many people are already aware, Case Western Reserve University is hosting a vice presidential debate on Tuesday evening, October 5. In our expanding collaboration with the riches of University Circle, the museum, with Case and the Western Reserve Historical Society, hosts an all-day symposium that day, *Ohio's History in Presidential Politics*. Presidential scholars and well-known Democratic and Republican figures present a series of panels on the history of presidential politics in Ohio. Call the Ticket Center for reservations.

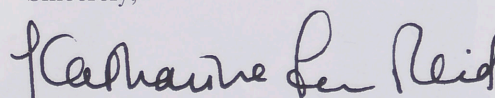
On Sunday the 24th, we open our splendid fall exhibition of treasures of early the Renaissance, *Dukes & Angels: Art from the Court of Burgundy, 1364–1419*, through January 9. Expanding upon a renowned strength of our permanent collection, the show is co-organized with the key center for the whole subject, the Musée des Beaux-Arts in Dijon, France. Even as war and pestilence stalled the Renaissance in Italy, the arts flourished across the Alps in the duchy of Burgundy, where works commissioned by Philip the Bold and his son, John the Fearless, combined the religious fervor of the Middle Ages with the new ideals of Humanism and reverence for classical antiquity. Sculpture, panel paintings, illuminated manuscripts, textiles, gold and silver, jewelry, enamels, and ivories constitute a royal treatment of what art historians call the “Burgundian court style.” Stephen Fliegel’s article illuminates the subject. An international symposium takes place on Saturday, October 30. Paul Cox’s article describes the crucial role the court of Burgundy played in the evolution of Western music.

The Project 244 installation, *Needful Things: Recent Multiples*, features works created by artists interested in the notion of art as mass-produced consumer commodity. *Nature Sublime* offers a selection of 19th-century landscapes on paper from the museum’s own fine collection. *Trophies of the Hunt* explores how photographers, since the mid 19th century, have quite extensively treated the subject of the hunting and capture of animals—perhaps the most literal expression of the metaphor of photography as a process of the pursuit and capture of images.

The concert season is in full swing this month, with everything from flamenco, Beijing Opera, and Peruvian music and dance, to a Baroque spectacle from Apollo’s Fire, Beethoven string quartets, and an “open console” event where area organists take turns trying to outdo each other. The article by Massoud Saidpour and Anita Chung discusses relationships between Chinese art and theater. Film events feature innovative documentaries and a special program of the latest digital media.

Finally, don’t miss the 20th annual Fine Print Fair, Friday to Sunday, October 1–3, this year at Myers University Club in Cleveland. And be sure to check out the African Drum and Dance Festival at the museum and Karamu House, Friday to Sunday, October 8–10.

Sincerely,



Katharine Lee Reid, Director

Susan Gray Bé's painting class works in the interior garden court





Piety and Power

EXHIBITION

Dukes & Angels: Art from the Court of Burgundy, 1364– 1419

October 24, 2004–
January 9, 2005

How did an age of pestilence, war, dynastic rivalry, and religious strife produce some of the greatest European art? What enabled the artists of the Burgundian court to reach these heights, and what can their work tell us of the final flowering of the Middle Ages? *Dukes & Angels*, opening later this month, addresses these questions through a group of magnificent objects inspired equally by pious devotion and political ambition, commissioned by the Burgundian dukes from the greatest artists of the age.

The dukes of Burgundy commanded vast financial resources, achieved through strategic marriages and alliances, and their collective reigns chronicle the rise and fall of one of the most

sophisticated courts in Europe. This exhibition examines the period of the first two Burgundian dukes: Philip the Bold (r. 1364–1404) and his son, John the Fearless (r. 1404–19), who reigned during one of the most brilliant and dynamic phases in French medieval art. It was an era when the cosmopolitan city of Paris served as a principal center for the visual arts, attracting artists from across Europe and supplying deluxe objects to princes of the Valois court.

Flush with money, the dukes established themselves as discriminating patrons of the most accomplished artists of their time, and embraced the arts as a vehicle for enhancing their status and displaying wealth and power. Philip's marriage to Margaret of Flanders facilitated access to that region's artists, whose energy and innovation combined with the refinement of Parisian art to form a style of extraordinary individuality. Works of supreme technical mastery and the highest aesthetic refinement—tapestries, illuminated manuscripts, panel paintings, gold and silver, ivories, and, of course, sculpture—form the basis of the exhibition.

The political dimension of the art of the court was based on public display, centering on the palatial residences built by the dukes at their capital in Dijon and dozens of residences scattered throughout Burgundy and the Netherlands, including two Parisian townhouses. Though most of these great châteaux have perished, known only from the documentary record, some of their furnishings survived: the Burgundian dukes assembled the largest collection of tapestries of their day to embellish the ducal palaces. Rolled up, the tapestries traveled with the ducal couple from residence to residence, and a judicious selection was chosen for the castle of the moment, often designed to make a grand political statement. These tapestries with their allegorical or historical scenes might easily function as portable propaganda or princely metaphors, and they became essential to the success of princely ceremonies.

The founding of the Chartrreuse de Champmol was foremost among Philip the Bold's grand artistic projects. Located on the outskirts of Dijon, the complex housed some of the finest examples of Burgundian court sculpture, many of them the creations of ducal sculptor Claus Sluter and his nephew Claus de Werve. At the center of the great cloister stood an enor-

mous wellhead known as the Well of Moses, featuring remarkable sculptures of Moses and another five prophets. Above soared a Calvary group reaching 24 feet in height. The Calvary group disappeared centuries ago, except for the powerful Torso of Christ, one of Sluter's greatest works (ca. 1399, limestone, Musée Archéologique, Dijon, Inv. 1323).



This painting is one of several known copies of a portrait believed to have been painted around 1400 by Philip the Bold's court painter Jean Malouel. In the 13th and 14th centuries, rulers normally had themselves depicted in an act of piety, usually with hands clasped. The tall fur hat and high collar, worn by the duke in his later years, were necessitated by his constant battle with illness, particularly colds, but would eventually become articles of fashion (Netherlandish, 1600s, oil on panel, Musée des Beaux-Arts, Dijon, Inv. 3977).



This medallion, one of 12 made of enameled gold with pearls and gemstones, and with loops on their backs, must have originally been sewn onto a garment or, more likely, a woman's headpiece. The medallions are unique items of feminine apparel that date to around 1400. This central medallion with a "white lady" is enameled "in the round"—a new Parisian technique (J. H. Wade Fund 1947.507).

The attire and adornment of the Burgundian nobility was equally important to their political goals. Clothing and ornament often featured emblems of dynasties and factions. Philip the Bold and Margaret of Flanders purchased large and costly jewels known as *fermaux*, elaborate brooches fashioned from enameled gold with additional pearls and gems worn on garments and hats. A group of *fermaux* in the exhibition, now assembled as a necklace, includes a central brooch depicting a woman dressed in white. This brooch relates closely to a "gold fermail with a lady dressed in white and holding a bird in her fist" described in the inventory of the duchess.

Burgundian court artists often were directed to supply ducal religious foundations—monasteries, convents, and private chapels—with sculpture, devotional paintings, altarpieces, liturgical vessels, and illuminated manuscripts. The exhibition focuses on the Carthusian monastery of Champmol, on the outskirts of Dijon, and the ducal tombs that once occupied its choir. The tomb of Philip the Bold, begun in 1384 and completed in 1410, was striking for its architecture, effigy of the duke, and its 41 statuettes known as mourners. The Cleveland Museum of Art possesses four mourners, originally placed in niches around the tomb. These will be joined in the exhibition by an additional 12 to provide a true impression of their remarkable individuality and the nature of the procession they formed on the tomb.

Precisely and masterfully carved, with constant attention to details of costume, facial features, expression, and gesture, the mourners are important not only for their rich history but also for their exquisite quality and striking realism. Each is endowed with individuality drawn from the full range of human emotion, conveying the essence of grief, anguish, and contemplation. The arrangement of the mourners around the tomb suggests the atmosphere of a cloister. The duke also commissioned a series of panel paintings for each of the monks' cell houses at Champmol. One of these, a Calvary with a Carthusian by Jean de Beaumetz, is among the finest examples of Burgundian court painting. Created to intensify the monks' meditations on the Crucifixion, even these devotional images served a corporate purpose: the monks' prayers sought divine intercession for the souls of their patrons, the dukes of Burgundy.

■ Stephen N. Fliegel, Curator of Medieval Art



Calvary with a Carthusian Monk, by the Netherlandish court painter Jean de Beaumetz and assistants, is one of a series of paintings commissioned by Philip the Bold for the solitary cells occupied by monks at Champmol (ca. 1389–95,

oil on oak panel, Leonard C. Hanna Jr. Fund 1964.454). It was for the solemn task of protecting and sanctifying the ducal resting place that Philip chose the Carthusians, the most austere of the religious orders.

That Burgundy Sound



Hear the renowned early-music group Pomerium on Wednesday, November 3 as part of the Gala Music concert series.

One fact that makes exhibitions at the Cleveland Museum of Art unique is the museum's ability to contextualize the spirit of a particular age through music. For *Dukes & Angels: Art from the Court of Burgundy*, the choice of music from the Burgundian court offers a wealth of opportunities to present both sacred music heard in the ducal chapel and secular music often used for nonreligious events such as feasts and weddings.

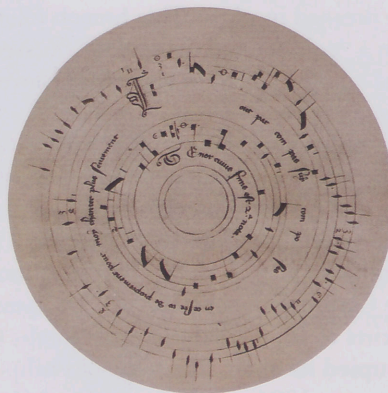
Reflecting the cosmopolitan tastes of the Valois dukes (1364–1419), composers, singers, and instrumentalists were drawn to the court from throughout Europe for musical and nonmusical tasks alike.

For example, a member of the chapel (and there were many chapels) also served as priest, singer, teacher, composer, and scribe. The duties of those playing instruments (particularly loud ones like the trumpet, crumhorn, and shawm), however, went beyond the call of duty. Philip the Good's personal alarm clock consisted of a dozen trumpeters who lined up every morning to play a fanfare. Music for celebrations, like the marriage of Margaret of York to Charles

the Bold, required innumerable performances over a weeklong period of pageants, jousts, parades, and, of course, the wedding itself. Finally, trumpeters, known as *trompettes de guerre*, and other haut (loud) instrumentalists accompanied the

troops into battle. It is said that Charles the Bold, a competent performer (harp) and composer himself, took his entire group of singers from one battle camp to another. In 1475, the Milanese ambassador wrote, "Even though [the duke] is in camp, every evening he has something new sung in his quarters; and sometimes his lordship sings, although he does not have a good voice; but he is skilled in music."

This range of uses called for musical compositions of emotional subtlety for the sacred Mass and of chest-pounding intensity for war. Some of the finest composers of the age served the court, including Guillaume Dufay, Antoine Busnois, and the Englishman Robert Morton. However, it was Gilles Binchois, according to Alexander Blatchley, who best captured in his chansons the "ideals and traditions of the court of Philip the Good" and its "embrace of *amour cour-*



Circular canon by Baude Cordier (fl. 1400?) titled *Tout par compas* (All by the compass) rivals the most innovative notational devices used by contemporary composers. This rondeau (literally, circle) will be performed by Pomerium on November 3.

Right: Guillaume Dufay and Gilles Binchois. Miniature from the poem *Champion des Dames* by Martin Le Franc (ca. 1410–1461)

Below: The opening of the *kyrie* of *Missa O Crux Lignum* by Antoine Busnois offers a view of how the earliest polyphonic masses were notated. This manuscript is at the Vatican's *Sistina* collection and dates from the late 15th century.

tois” (courtly love)—a common thread that inspired the ducal collection of Arthurian romances as well.

The music created in the court of Burgundy changed the course of Western music. From the court came what is now known as the Netherlandish or Burgundian school of music whose influence spread to the Hapsburg Empire with the rise of Charles V to become the harmonic seeds for J. S. Bach, Mozart, Weber, Haydn, Beethoven, and Brahms. What sparked the Burgundians to innovation came through the music of English composer (and astronomer) John Dunstable (d. 1453). Dunstable lived in Paris during the English occupation of French territory during the Hundred Years’ War, bringing a fresh voice of original music—originality itself being as novel a concept as it is today! He wrote music that pleased his audience through a “contemplative sweetness,” avoiding the complexities that had come to plague much of French music. He unified the Mass segments using a repeating musical segment called a *cantus firmus* and introduced the use of the musical third (the interval between C and E), which eventually became the basis of Western harmony, but at the



time was thought to be harsh and dissonant. His greatest fame, though, is his lasting influence on the Burgundian composers Dufay and Binchois. Dufay, in particular, is credited with perfecting notation and expanding the musical scale.

The artistic success and lasting fame of the Burgundian school can be attributed to four factors: First, the support of musical education at various ducal cathedrals, particularly Cambrai, provided musicians for the court. Second, the ducal library contained a collection of musical manuscripts and anthologies. Third, the dukes’ personal knowledge and performance of music made them informed patrons. Lastly, their financial support of music mirrored their belief that music was an integral part of daily life from dawn to bedtime and in peace and war.

■ Paul Cox, Assistant Curator of Musical Arts

Hear Music from Burgundy

In collaboration with Case Western Reserve University, the museum presents a series of five concerts and a lecture in conjunction with the exhibition. Tickets at the Ticket Center.

Sunday, October 31, 2:30, *Ciaramella*

Wednesday, November 3, 7:30, *Pomerium*

Friday, November 5, 7:30, *The Newberry Consort*

Wednesday, November 10, 7:30, *David Fallows*, lecturer, with Case Western Reserve Early Music Singers: “Philip the Good, the Reputation of Burgundian Music, and Binchois”

Wednesday, December 1, 7:30, *The Ferrara Ensemble*

Saturday, January 22, 7:30, *Fortune’s Wheel*



Reflections of Art and Theater

**Beijing Opera:
The Adventures of
the Monkey King**
Friday, October 22,
7:30

This month the museum hosts a classical Chinese opera production as part of the VIVA! Festival of Performing Arts. The production will tour 13 major U.S. institutions.

Perturbed at not being invited as guest of honor to the Festival of Immortal Peaches, the colorful title character of the opera *The Adventures of the Monkey King* bounds into the Queen Mother's palace hall and begins to pilfer fruit from the banquet table. He grabs several peaches and quickly chomps on one, then another, and yet another, his face a comical picture of unquenchable greed. The stage erupts with music, acrobatics, and witty drama.

The Monkey King is a central figure in the celebrated Chinese fiction *The Journey to the West*. Known for his mischievous adventures, the monkey hero rebels against heavenly authority. Having acquired immortality and magical powers, he thwarts all efforts made by the celestial court (headed by the Jade Emperor) to subdue him. Finally, only the Buddha, with wisdom and mercy, is able to imprison the rebellious scamp and make him a disciple of Monk Xuanzang (AD 596–664), who famously journeyed from China to India for Buddhist scriptures. Combining folklore, legend, and history, the tale of the Monkey King offers delightful fantasy as a vehicle for spiritual teaching.

Stylized makeup, brilliant costumes, and symbolic gestures and body movements—including marvelous acrobatics and martial arts—are hallmarks of Chinese opera productions. The Monkey

King's red painted face symbolizes bravery and uprightness, while his yellow costume indicates royal and religious status. Witty, vigorous, and a powerful fighter, his voice must be full and robust, his movements swift and adroit. Complex musical accompaniments and great vocal demands make this opera a compelling theatrical experience.

Classical Chinese theater's strict adherence to conventions bears certain similarities to Chinese visual art. In theater, character types are presented through conventionalized makeup, costumes, gestures, choreographic postures, and particular vocal techniques. The symbolic richness embodies a certain outlook on life, which emphasizes culturally derived demeanors. It is the actor's job to use accepted interpretive forms to capture the essence of a particular character type. This approach to characterization, often called presentational acting, differs from contemporary Western representational acting. In presentational acting, the actor conveys the essence of a character, whereas in representational acting he attempts to embody or "become" a character.

Likewise, the traditional art of Chinese painting involves suitability of characterization in figural portrayal in order to affirm the ideal of harmonious living and decorum in a Confucian society. Serene deities, lofty emperors, brave



To portray the Monkey King, an actor applies stylized makeup and performs with a repertoire of symbolic gestures.





Chinese painting, like Chinese theater, uses figural types such as the decorous scholars shown in this detail of *The Literary Gathering at a Yangzhou Garden*, painted in 1743 by Fang Shishu and Ye Fanglin (handscroll: ink and color on silk, 31.7 x 201 cm, Severance and Greta Millikin Purchase Fund 1979.72).

warriors, refined scholars, elegant ladies, humble peasants, joyful children, as well as desolate beggars and hideous demons—all these figural representations aim to transmit different kinds of spirit.

Whereas drama and emotion are handled explicitly through acting, singing, dancing, and music on stage, they are more subtly and quietly conveyed in the visual realm. Yet despite their differences, Chinese painting and theater share an aesthetic vision, which is reflected in the artful use of conventionalized faces, gestures, and postures to concentrate essentials, connotations, and emotions. Such conventions also serve to intensify the psychological interplay between figures.

While each art form constitutes a different aesthetic experience, together they provide multi-sensory encounters with Chinese culture.

- Massoud Saidpour, Artistic Director, Performing Arts and Film
- Anita Chung, Associate Curator of Chinese Art



This detail of a leaf from the *Album of Daoist and Buddhist Themes*, by an unknown Chinese artist of the Southern Song dynasty (1127–1279), demonstrates the longevity of the traditional symbolic postures of

Chinese figures in art (ink on paper, 34.3 x 38.4 cm, John L. Severance Fund in honor of Dr. Ju-hsi Chou and gift of various donors to the Department of Asian Art 2004.1.13).



Gallery Talks

There is a highlights tour or gallery talk 1:30 daily, 2:30 on Thursdays, Wednesday evenings at 6:00 or 6:30, and Saturdays at 10:30 during children's art classes on the 16th, 23rd, and 30th. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours. A sign-language interpreter signs the first Sunday tour.

Early Christian and Byzantine Art

Thursday, October 7, 2:30.
Saundy Stemen

Needful Things: Recent Multiples

Sunday, October 10, 1:30 and
Wednesday, October 20, 6:00.
Karen Levinsky

Heads in Art: Beauty, Wisdom, and Energy

Wednesday, October 13, 6:00.
Gwen Johnson, docent

Art of India before 1100

Thursday, October 14, 2:30.
Jean Graves

I Just Don't Get It: Under- standing Contemporary Art

Saturday, October 16, 10:30.
Robin Ritz, docent

Nature Sublime

Sunday, October 17, 1:30.
Debbie Apple-Presser

Chinese Art before 1280

Thursday, October 21, 2:30.
Joellen DeOreo

The History of History Painting

Friday, October 22, 6:00.
Frank Isphording

A Feast for Your Eyes: Food in Art

Saturday, October 23, 10:30.
Sabrina Spangler, docent

Japanese Art before 1392

Thursday, October 28, 2:30.
Kate Hoffmeyer

Fearful and Frightening Fine Art

Saturday, October 30, 10:30.
Nancy Mino, docent

Tales of the Macabre:

Strange and Just Plain Weird

Wednesday, October 27, 6:00 and
Sunday, October 31, 1:30.
Pete Dobbins, docent

Family Express

Sundays, October 3–24, 2:00–4:30.
Sculpture Central. Old and new sculptures are the inspiration for these dynamic three-dimensional workshops for the entire family.

Family Mini-Highlights Tour

Sunday, October 17, 1:30–2:00.

Museum Art Classes

Fall Museum Art Classes run Saturdays, October 16 through December 11. Classes are available for children age 3 (with an adult) through age 17. Morning sessions are held from 10:15 to 11:45, afternoon sessions from 1:30 to 3:00. There is also a class especially for parents who would like to try their hand at drawing while their children are in other classes. Come join us!

Register for
classes through the
Ticket Center,
216-421-7350 or
1-888-CMA-0033.
Classes are
offered pending
sufficient
registration.

PERSONAL FAVORITE

"*The Thinker* is so well known and so prominently located that it seems like an obvious choice," says conservation technician Beth Wolfe, "but Cleveland's *Thinker* is unique because of its disfigurement." The bronze sculpture was damaged by a pipe bomb in 1970. "There's such a strong irony that this particular object was singled out for vandalism. Violence happens when thought fails. It's appropriate to Cleveland as a city that has struggled since the end of the industrial age. And it's appropriate to what is going on in the world right now. It's to the museum's great credit that the *Thinker* was conserved with the damage intact.

"Rodin was inspired by Dante's poem, *The Divine Comedy*, and Dante, in turn, was inspired by the Roman poet Virgil. In a museum context, it resonates with other antiquities in our galleries missing heads and limbs. Whether or not we know their particulars, these qualities become a part of the object's history,



and of our experience with it.

"I often eat lunch out here, and regularly see people standing in front of the *Thinker* to take pictures. Recently I saw three men who appeared to be veterans; it struck me that they, too, had managed to put themselves together after a destructive experience. Images of the *Thinker* have been reproduced with such frequency that to me it risks diminishing the pieces' original power. But ours is made unique by what it has overcome. The strength of the *Thinker* also derives from its public placement. Depicting thought, it's in a kind of bubble of culture, surrounded by the noise of University Circle. That's how thought works, looking both inward and out to the world."



Lectures

Right: Funerary Crown of Philip the Bold's Effigy, 1400–1410, gilded and silver brass, stone cabachons or colored glass, Musée des Beaux-Arts, Dijon, Inv. CA 1467

A History of Western Architecture

Saturdays, 10:30–12:00.

An introduction to the evolution of architecture in the West. October 2, *Romanesque and Gothic*; October 9, *Renaissance and Mannerist*; October 16, *Baroque*; October 23, *Neoclassicism and Beaux-Art*; no class October 30; November 6, *The Skyscraper*; November 13, *Bauhaus through Mid-century*. Individual session tickets \$30, CMA members \$20.

Landscape at Home and Abroad: Vernacular and Classical Visions

Friday, October 8, 6:30.

Patricia Mainardi, executive officer, Ph.D. program in art history, City University of New York, lectures on 19th-century French landscapes.

Multiples: Artists Make Books

Sunday, October 10, 2:00.

Cristine C. Rom, director of the library of the Cleveland Institute of Art and curator of the institute's collection of artists' books, discusses the idea and form of the book as explored by contemporary artists.

A Purely National and Original School: Watercolor Painting in 19th-Century Britain

Wednesday, October 20, 6:30.

Anne Helmreich, associate professor of art history and art at Case Western Reserve University, discusses how and why watercolor painting came to be regarded as a national genre in Great Britain.

Left: Auguste Rodin, *The Thinker*, 1880–81, bronze, green patina, Gift of Ralph King 1917.42

SYMPOSIUM

Art from the Court of Burgundy: The Patronage of Dukes Philip the Bold and John the Fearless, 1364–1419

Saturday, October 30, 9:00–5:00.

Moderator, Stephen N. Fliegel,

The Cleveland Museum of Art.

Patronage and the Valois: Philip the Bold and His Brothers, Elisabeth Delahaye, chief curator in the department of fine arts, Musée du Louvre, Paris.

Painting and the Burgundian Court: The Sienese and Netherlandish Currents, Till-Holger Borchert, conservator and chief curator, Groeningemuseum, Brugges.

Manuscripts: Library of Philip the Bold and Margaret of Flanders and the Tradition of Book Collecting, Ann Kelders, Royal Library, Brussels.

The Chartreuse de Champmol: The Foundation, Its Plan, and Design, Sherry Lindquist, visiting assistant professor of art history, University of Notre Dame, St. Louis University.



The Chartreuse de Champmol: The Tombs, the Well of Moses, and the Genesis of a Burgundian Court Style, Renate Prochno, professor, Institut für Kunstgeschichte, Salzburg.

The Diffusion of the Burgundian Court Style and the Legacy of Philip the Bold, Sophie Jugie, curator of patrimony and director of the Musée des Beaux-Arts, Dijon.

Tickets \$35, CMA members \$25

Art in Focus:

Professors and Curators

Wednesday, October 27, 7:30.

Professors from CWRU team up with CMA curators to discuss art acquisitions and connoisseurship. Catherine Scallen, professor of art history at CWRU, presents *The Art of Acquiring Rembrandt Paintings: Scholarship, Commerce, and World Politics a Century Ago*, looking at how commerce, collecting, and curatorship during the international boom in the Old Master painting market a century ago affected the understanding of Rembrandt's art.

Lee Krasner's Celebration

Wednesday, December 1, 7:30.

Jeffrey Grove, associate curator of contemporary art

Adult Studios

Limit 15 per class. Supplies not included; a supply list is distributed at the first session.

Drawing Sculpture

Eight Fridays, October 15–December 10 (break for Thanksgiving), 10:00–12:30 or 6:00–8:30.

Sculpture in the galleries inspires this evening drawing experience, using various dry media. Instructor, Susan Grey Bé. \$140, CMA members \$100.

Nature Sublime: Landscape Drawing in the Galleries

Five Wednesdays, October 6–November 3, 6:00–8:30.

Use dry media such as pencil and charcoal while learning a variety of beginning drawing techniques, with a primary focus on landscapes. Instructor, Arielle Levine. \$140, CMA members \$100.

Oil Painting Intensive in the Galleries

Seven Tuesdays, October 26–December 7, 10:00–12:30.

Loose sketches work toward one painting, using models in the galleries. Instructor, Susan Grey Bé. \$150, CMA members \$115.





VIVA! Festival of Performing Arts

Flamenco: Rafael de Utrera and Company

Friday, October 1, 7:30.

The award-winning Rafael de Utrera, one of the most sought-after singers in the flamenco world, joins dancers Rafael de Carmen and Carmen Martín, two of Spain's brightest flamenco dancers, for a fiery and passionate performance. Ohio debut. \$28 and \$25, CMA members \$25 and \$22.



Beijing Opera: The Adventures of the Monkey King

Friday, October 22, 7:30.

Beijing Opera blends acting, dancing, and live music with acrobatics and kung-fu style stage combat to create a breathtaking evening of drama. Adorned in sparkling garments of silk brocade and with painted facial masks, the 17-member ensemble of actors and musicians includes some of the brightest stars and masters of the National Academy in China. The delightful Monkey King story is presented in celebration of the Year of the Monkey (see story on page 8). Ohio debut. \$40 and \$35, CMA members \$35 and \$30. Free preconcert gallery talk by Anita Chung at 6:00.

Peru Negro

Wednesday, October 27, 7:30.

"Colorful costumes, sensual dances, and historic verses" —*Los Angeles Times*. Peru Negro presents sensual dances, Spanish guitar, and passionate singing with a percussive backbone. The 22-member music and dance ensemble, founded more than three decades ago, is the national standard other troupes emulate. Ohio debut. \$31 and \$28, CMA members \$28 and \$26.

Coming Up: Jane Birkin

Friday, November 12, 7:30.

"Incredible passion" —*Le Monde*. The exquisite French actress and chanteuse's music career skyrocketed with the scandalous song "Je T'Aime . . . Moi Non Plus," an erotic song composed by the legendary French songwriter Serge Gainsbourg. In this all-Gainsbourg program, Birkin's sensuous, sophisticated renditions of Gainsbourg's world-weary satires make for arresting listening. Ohio debut. \$31 and \$28, CMA members \$28 and \$26.

Jazz on the Circle

The Yellowjackets

Saturday, October 16, 8:00.

Come hear one of today's best quartets take the sting out of modern jazz. A collaboration among the museum, the Cleveland Orchestra, Northeast Ohio Jazz Society, and Tri-C. Tickets \$30 and \$20; call 216-231-1111.

Classical Music

Apollo's Fire Family Concert: Muse of the Dance

Saturday, October 2, 3:00.

The ancient Greeks had nine Muses of the Arts. One of the most beautiful was Terpsichore, the Muse of Dance, who inspired George Frideric Handel to write a suite in her honor. Apollo's Fire players perform Handel's *Terpsichore Suite* with guest dancers who educate about baroque dance (an early form of ballet). A concert for the entire extended family—ages 6 to 96! Tickets \$5.

Apollo's Fire with New York Baroque Dance Company: Splendour of London

Saturday, October 2, 8:00.

The two giants of the London stage, Purcell and Handel, were inspired by the same muse: Terpsichore, Muse of the Dance. With flutes, trumpets, drums, and dancers, this feast for the eyes and ears features Handel's *Terpsichore Suite* and Purcell's *Music from King Arthur*. \$35, \$25, and \$20; CMA and Musart Society Members and seniors \$32 and \$22; students \$10. Free preconcert panel discussion at 6:45 in the recital hall, *The Muse Terpsichore*, with Tom Van Nortwick, professor of classics, Oberlin College; Catherine Turocy, founder, New York Baroque Dance Co.; Jeanette Sorrell, director, Apollo's Fire; Paul Cox, moderator.

Christopher Stenbridge, chromatic harpsichord and organ

Monday, October 11, 7:30, St. Paul's Episcopal Church, Cleveland Heights.

The specialist in early Italian keyboard music offers a rare opportunity to hear works written for the 16th-century cembalo cromatico, a harpsichord with 19 notes to the octave, played on a modern replica.



Clockwise from above: Rafael de Utrera, Peru Negro, Carmen Martín

Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at clevelandart.org/viva. Promotional support provided by WKSU 89.7 FM and Northern Ohio LIVE.





FILM

Non-Fiction Fest



Vermeer String
Quartet

Right: Animator
Bruce Bickford;
top right: Word
Wars

The Vermeer String Quartet

The Beethoven String Quartets
Wednesday, October 13, 7:30.
“One of the best ensembles anywhere today” –*Journal de Genève*. The Vermeer offers its next installment of the Beethoven String Quartets, including the F major, Op. 18, No. 1; Quartet in A major, Op. 18, No. 5; and Quartet in C major, Op. 59, No. 3. Tickets \$20 and \$18; CMA and Musart members \$16 and \$14; special student rate at the door \$5. Free preconcert lecture by Paul Cox in the recital hall at 6:30.

AGO Open Console

Saturday, October 23, 12:00–4:00. Members of the Cleveland chapter of the American Guild of Organists perform on the McMyler Organ in an afternoon marathon. For details, contact Michon Koch at 440-946-8499 or MichonKoch@aol.com.

Ciaramella

Sunday, October 31, 2:30.

A concert introducing musical styles and instruments prominent in the court of Burgundy, in conjunction with *Dukes & Angels*.

Organ Recital

Sunday, October 24, 2:30.

Karel Paukert, curator of musical arts.

The first Cleveland showing of five new documentaries, with subjects ranging from shamans to Scrabble, comedians to claymation. Unless noted, each film \$7, CMA members \$5, students and seniors (65 & over) \$3, or one Panorama voucher.

Jandek on Corwood

Friday, October 1, 7:00.

Sunday, October 3, 1:30.

(USA, 2003, color, Beta SP, 89 min.) directed by Chad Friedrichs. The mysterious Texas musician Jandek has never performed in public but has released 35 albums since 1978 via a Houston post office box. Jandek is unveiled in the film, but his fans sing his praises and we hear his music. Cleveland premiere.

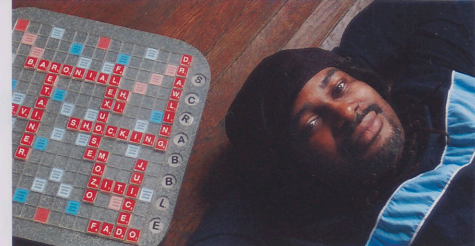


Rockets Redglare!

Sunday, October 10, 1:30.

Wednesday, October 13, 7:00.

(USA, 1993, color/b&w, Beta SP, 89 min.) directed by Luis Fernandez de la Reguera, with Willem Dafoe, Jim Jarmusch, and Steve Buscemi. Rockets Redglare (born Michael Morra) was a fixture on the East Village art scene until his death in 2001. Bodyguard and



drug dealer to Sid Vicious and Jean Michel Basquiat and a one-time standup comedian, he acted in many films (including three by Jim Jarmusch). Cleveland premiere.

Oracles and Demons of Ladakh

Friday, October 15, 7:00.

Sunday, October 17, 1:30.

(USA, 2003, color, subtitles, Beta SP, 71 min.) directed by Rob McGann, with Robert Thurman. Fascinating portrait of Buddhist mediums and shamans who practice ritual healing, fortune-telling, and exorcism in a remote Tibetan enclave, far from Chinese influence. Music by Philip Glass. Cleveland premiere. \$5 students and seniors (65 & over).

Word Wars

Friday, October 22, 7:00.

Sunday, October 24, 1:30.

(USA, 2004, color, Beta SP, 80 min.) directed by Eric Chaikin and Julian Petrillo. Eye-opening look at the obsessive world of competitive Scrabble. “Thoroughly entertaining and hilarious” –*San Francisco Chronicle*. Cleveland premiere.

Monster Road

Friday, October 29, 7:00.

Sunday, October 31, 1:30.

(USA, 2004, color, Beta SP, 80 min.) directed by Brett Ingram, with Bruce and George Bickford. The Best Documentary at this year’s Slamdance and Ann Arbor Film Festivals takes a look at underground clay animator Bruce Bickford (Frank Zappa’s *Baby Snakes*). Adults only! Cleveland premiere.

Panorama admission vouchers, in books of ten, are available for \$40, CMA members \$30. Visit online at clevelandart.org/panorama.



Special Event SIGGRAPH Electronic Theatre

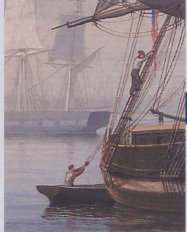
Friday, October 8

Keynote address 6:00.

Film screening 7:00.

This special program opens with a talk by West Coast animator Kevin Geiger, followed by a dazzling showcase for

innovative and imaginative digital work blending art and science into unique visual experiences. Co-sponsored by the Cleveland Museum of Art, Case Western Reserve University, and the Cleveland Institute of Art. Gartner Auditorium. \$7, CMA members \$5, students and seniors (65 & over) \$3, or one Panorama voucher.



A Tale of Two Gifts



Fitz Hugh Lane
(American, 1804–
1865). Boston
Harbor, 1847. Oil
on canvas, 43.2 x
68.6 cm, Leonard
C. Hanna Jr. Fund
and partial gift of
Travers Newton,
Joanna Newton
Riccardi, and
Georgia Newton
Pulos 2004.35

Wednesday, October 20, 4:00.

What do two different types of gifts made by two families in two centuries have in common? They recently came together to enable the museum to acquire an important 19th-century American painting: *Boston Harbor* by Fitz Hugh Lane.

For a behind-the-scenes look at this acquisition and the gifts that made it possible, join Charles L. Venable, the museum's deputy director for collections and pro-

grams, and estate planning lawyer J. Donald Cairns, partner at Spieth, Bell, McCurdy & Newell and a member of the museum's Planned Giving Council, for *A Tale of Two Gifts*. From gifts of art to endowment gifts to gift annuities, it will highlight the many ways our donors support the museum, the tax benefits of each, and how they can work together to bring unsurpassed art to our community.

Don't miss this rare opportunity to get an insider's view of the acquisition process and explore ways to support the museum. To register for this free seminar, please call Rebecca Greene at 216-707-2586 or e-mail your reservation to rgreene@clevelandart.org.

Refreshments will be served, parking is free, and seating is limited. Call now to reserve your space.

Fine Print Fair

The Print Club of Cleveland's 20th Anniversary Fine Print Fair, a fundraiser for the department of prints, is October 1–3 at Myers University Club, 3813 Euclid Avenue in Cleveland. Opening-night party Friday night (\$70). Saturday hours are 10:00–5:00; admission \$8, students \$4 with ID—includes readmission Sunday, when the hours are 11:00–4:00. A 9:30 continental breakfast with the dealers on Sunday, with a 10:15 talk, "Print Publishing Today," by Paula Panczenko of Tandem Press, is \$14. For Friday party or Sunday breakfast reservations, call 216-765-1813.

MUSEUM STORE OCTOBER SPECIAL



Tiffany Window Scarves

Members receive 25% off this lovely scarf inspired by a Louis Comfort Tiffany stained glass window. The scarf takes the floral motif from a detail in the window that features a lovely landscape with a Greek-style temple in the background. 100% silk, 52 x 11 in. Available in blue or wine. Regularly \$58, members special \$43.50.

Offer valid during the month of October only at the University Circle Museum Store. To see more CMA products, please visit our online store at www.clevelandart.org.

New Travel Program

The museum co-presents four trips next year, with tours in Japan (April 1–14) and China (October 20–November 3) led by Marjorie Williams, a Picasso tour along the French Riviera April 7–18, and a boat trip on the Volga from Moscow to St. Petersburg (September 9–20). Complete details of these programs will be presented in a special section of next month's magazine. In the meantime call 216-707-2759 for details.

Festival of African Drum and Dance

Enjoy the return of the popular festival, held this year at the museum and at Karamu House, Friday through Sunday, October 8–10. Workshops and events are at Karamu on Friday, with museum-based workshops, demonstrations, and a grand-finale performance in Gartner Auditorium on Sunday.

Below left: Dancers participate in last year's Celebrate Africa Day

Members Events

The Circles party for *Dukes & Angels* is Saturday, October 23, 6:00–8:30. The members party is Saturday the 30th, with members preview days that Friday 2:00–9:00 and Saturday 10:00–5:00.

Members shopping days at the museum stores are Friday to Sunday, November 5–7. Members (with membership cards) receive a 25% discount on regularly priced merchandise. Free gift wrapping, too!



S M T W T F S

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24 25 26 27 28 29 30
31

- T Tickets required
\$ Admission charge
R Reservation required
✓ Sign-language interpreter

Above right:
Oracles and
Demons of
Ladakh.

Below: Apollo's
Fire and the New
York Baroque
Dance Company
perform
Terpsichore.

1 Friday Highlights Tour 1:30

Film 7:00 *Jandek on Corwood* \$

VIVA! Concert

7:30 *Flamenco: Rafael de Utrera and Company* \$

2 Saturday Fine Print Fair 10:00–5:00 \$

Architecture Lecture 10:30 *Romanesque and Gothic* \$

Highlights Tour 1:30

Family Concert 3:00 *Apollo's Fire* \$

Panel Discussion 6:45 *The Muse Terpsichore*

Concert 8:00

Apollo's Fire with New York Baroque Dance: Splendour of London \$

3 Sunday Fine Print Fair 11:00–4:00 \$

Highlights Tour 1:30 ✓

Film 1:30 *Jandek on Corwood* \$

Family Express 2:00–4:30 *Sculpture Central*

5 Tuesday Highlights Tour 1:30

6 Wednesday Highlights Tours

1:30 and 6:00

Adult Studio Begins 6:00 *Landscape Drawing in the Galleries* R \$

7 Thursday Highlights Tour 1:30

Gallery Talk 2:30 *Early Christian and Byzantine*

8 Friday Festival of African Drum and Dance 9:00–4:00 Highlights Tour 1:30

Guest Lecture 6:30 *Landscape at Home and Abroad.* Patricia Mainardi

Film 6:00 *SIGGRAPH Electronic Theatre* \$

9 Saturday Festival of African Drum and Dance 10:30–4:00

Architecture Lecture 10:30 *Renaissance and Mannerist* \$

Highlights Tour 1:30

10 Sunday Gallery Talk 1:30 Needful Things:

Recent Multiples

Film 1:30 *Rockets Redglare!* \$

Family Express 2:00–4:30 *Sculpture Central*

Lecture 2:00 *Multiples: Artists Make Books.* Cristine C. Rom

Festival of African Drum and Dance 3:00 *Finale Performance*

11 Monday Recital 7:30 Christopher Stemberger, chromatic harpsichord and organ, at St. Paul's Episcopal Church, Cleveland Heights

12 Tuesday Highlights Tour 1:30

13 Wednesday Highlights Tour 1:30

Gallery Talk 6:00 *Heads in Art: Beauty, Wisdom, and Energy*

Preconcert Lecture 6:30 *Paul Cox*

Film 7:00 *Rockets Redglare!* \$

Gala Concert 7:30 *The Vermeer String Quartet* \$

14 Thursday Highlights Tour 1:30

Gallery Talk 2:30 *Art of India before 1100*

15 Friday Highlights Tour 1:30

Adult Studio Begins 6:00 *Drawing Sculpture* R \$

Film 7:00 *Oracles and Demons of Ladakh* \$

16 Saturday Museum Art Classes Begin 10:15 R \$

Architecture Lecture 10:30 *Baroque* \$

Gallery Talk 10:30 *I Just Don't Get It*

Highlights Tour 1:30

Museum Art Classes Begin 1:30 R \$

Jazz on the Circle 8:00 *The Yellowjackets* \$

17 Sunday Gallery Talk 1:30 Nature Sublime

Film 1:30 *Oracles and Demons of Ladakh* \$

Family Mini-Highlights Tour 1:30

Family Express 2:00–4:30 *Sculpture Central*

19 Tuesday Highlights Tour 1:30

20 Wednesday Highlights Tour 1:30

Gallery Talk 6:00 *Needful Things*

Guest Lecture 6:30 *Watercolor Painting in 19th-Century Britain.* Anne Helmreich

21 Thursday Highlights Tour 1:30

Gallery Talk 2:30 *Chinese Art before 1280*

22 Friday Highlights Tour 1:30

Members Day 2:00–9:00 *Dukes & Angels*

Gallery Talk 6:00 *The History of History Painting*

Film 7:00 *Word Wars* \$

VIVA! Concert 7:30 *Beijing Opera: The Adventures of the Monkey King* \$



23 Saturday Members Day 10:00–5:00 *Dukes & Angels*

Gallery Talk 10:30 *A Feast for Your Eyes: Food in Art*

Architecture Lecture 10:30 *Neoclassicism and Beaux Art* \$

Organ Music 12:00–4:00 *AGO open console*

Highlights Tour 1:30

Members Party 6:00–8:30 *Dukes & Angels* T

24 Sunday Highlights Tour 1:30

Film 1:30 *Word Wars* \$

Family Express 2:00–4:30 *Sculpture Central*

Organ Recital 2:30 *Karel Paukert*

26 Tuesday Adult Studio Begins 10:00 Oil Painting Intensive in the Galleries R \$ Highlights Tour 1:30

27 Wednesday Highlights Tour 1:30

Gallery Talk 6:00 *Tales of the Macabre*

Lecture 7:30 *Rembrandt's Reputation: Practice of Connoisseurship.* Catherine Scallen

VIVA! Concert 7:30 *Peru Negro* \$

28 Thursday Highlights Tour 1:30

Gallery Talk 2:30 *Japanese Art before 1392*

29 Friday Highlights Tour 1:30

Film 7:00 *Monster Road* \$

30 Saturday Symposium 9:00–5:00 Art from the Court of Burgundy:

The Patronage of Dukes Philip the Bold and John the Fearless, 1364–1419 \$

31 Sunday Gallery Talk 1:30 Tales of the Macabre

Film 1:30 *Monster Road* \$

Concert 2:30 *Ciaramella*

The VIVA! and Gala concert series are supported in part by an award from the National Endowment for the Arts. The museum receives operating support from the Ohio Arts Council.





THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Blvd.
Cleveland, Ohio
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216-421-7350 or
1-888-CMA-0033;
Fax 216-707-6659
(closes at 8:00 on
Wednesday and
Friday). Non-refund-
able service fees
apply for phone
orders.

Membership
216-707-2268
[membership@
clevelandart.org](mailto:membership@clevelandart.org)

Museum Store
216-707-2333

Special Events
216-707-2598

Parking
\$1 per half-hour to
\$8 maximum. Both
lots \$3 after 5:00
(\$5 for special
events). Free for
seniors and disabled
permit holders on
Thursdays.

Sight & Sound
Audio guide of the
collection. Free.

General Hours
Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays
(some holidays
excepted), July 4,
Thanksgiving,
December 25, and
January 1

Museum Café
Closes one hour
before museum.

**Ingalls Library
Hours**
Tuesday-Saturday
10:00-5:00
Wednesday to 9:00
Image library by
appointment
(216-707-2547)

**Print Study Room
Hours**
By appointment only
216-707-2242

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P. 4
**Dukes &
Angels**



P. 6
**That
Burgundy
Sound**



P. 8
**The
Monkey
King**



P. 10
**Talks
and
Classes**



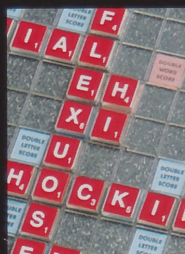
P. 11
**Burgundy
Symposium**



P. 12
**Music
and
Performance**



P. 13
Film



P. 15
Calendar

